

Canadian Moving Picture DIGEST

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Editor and Managing Director

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B. I. P. LOSES AGAIN



ANOTHER motion was launched by B. I. P. to divide and strike out one or other of the defendants in the action of Ray Lewis and British International Films of Canada

Limited, for recovery of moneys paid to B.I.P., and damages of \$550,000 for an alleged breach of contract.

The defendants in the action are British International Pictures Limited, and British International Pictures (Export) Limited.

The action against B.I.P. followed a refusal by Ray Lewis to accept a formal contract from B.I.P. (Export) Limited, which Ray Lewis is alleged to have claimed was not substantially the same as the former Canadian contract, which the plaintiff alleges she contracted to receive from B.I.P., together with an exclusive Canadian Franchise for the distribution of B.I.P. product.

A notice of action was served upon B.I.P., in January, 1931, and since that time there has been a succession of interlocutory motions and appeals. Recently B.I.P. lost its right to appeal on a judgment as rendered by Justice Magee, who granted the appeal of the plaintiffs in an action against the Master's Order for a division of plaintiffs and defendants.

B.I.P., appearing before Justice Sedgwick, lost their right to appeal against Justice Magee's decree. At Osgoode Hall, Toronto, October 31st, the same motion, previously presented before the Master in Chambers was again presented before Justice Kingstone, and after a lengthy hearing of the merits of the case, and the legal rights of the plaintiffs covering their statement of defence, Justice Kingstone dismissed the motion of B.I.P.

Peter White, K.C., Counsel for Ray Lewis and British International Films of Canada Limited, Messrs. Roebuck and Bagwell, Solicitors.

Mr. Molyneux Gordon, K.C., Counsel for B.I.P.

The merits of the case as presented rested upon the fact that Ray Lewis instructed her bankers to release £2,000 to Maurice Dent of B.I.P., on account of her franchise with B.I.P.,

adding certain other terms embodying a formal contract; and that the B.I.P. (Export) Limited appeared at the bank and gave a receipt for the money. Now B.I.P. is alleged to claim that it did not receive the money; and the Export Company is alleged to claim that although it admits it received the money, it has no contract with the plaintiffs in the action, since Ray Lewis is alleged to have repudiated the contract which the Export company submitted.

Britishers have always prided themselves on British Justice, relying on the dispensation of this form of Justice to protect their Rights. The B.I.P. vs. Ray Lewis action is an exceedingly interesting one in view of the campaign which Ray Lewis launched on behalf of British Films, to the extent of even investing personally for the establishment of a British Film Market here. The evidence in this action should make, not only interesting reading to The Film Interests, but to the public in general, who have heard much, very much, in respect to the establishment of a British Film Industry.

BRITISH FILMS HELD OVER

TWO British films have been held over in Toronto, which is rather disconcerting to the Prophets of Depression, since they out-prophet these Prophets of Depression, by Box-office Reports, colourful enough to paint a picture of Motion Picture Prosperity.

"Sunshine Susie", the Gaumont-British feature, was held over for a run of several weeks this season, at the Uptown, and now follows Jack Hulbert of "Sunshine Fame", in "Jack's The Boy", now in its second week at The Uptown, Toronto, and indicating by the strength of attendance that it might add another week to its career.

"Jack's The Boy" is also a Gaumont-British, released through Regal Films of Canada. It is entirely different from "Sunshine Susie", but just as likeable.



RAY



RAY LEWIS

PRESENTS

WE are in receipt of a letter from India which is of considerable interest in view of the fact that The Canadian Moving Picture Digest has evidently travelled there; and the business manager of "Sound and Shadow", "the only film magazine published in India with an all-Indian circulation", in writing to The Digest, sent along several copies of India's film magazine, containing news and comment, which commands attention. Our letter is as follows:

SOUND & SHADOW
TRIPLICANE, MADRAS

15th September, 1932.

The Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto, Canada.

Dear Sirs:

We have pleasure in sending you under separate cover the last three issues of our journal "Sound & Shadow" which is the only film magazine published in this country with an all India circulation. It is read by a large number of persons connected with the film industry in this country and the opinions of some of these are published in the enclosed leaflet.

We shall be much obliged if you will arrange to place "Sound & Shadow" on your exchange list in anticipation of which we have arranged to send you our copies regularly.

Yours faithfully,
H. L. THRISWAMI,
Business Manager.

Attached to this letter there is a pamphlet in which we find comments on "Sound and Shadow" from Metro-Goldwyn-Mayer, of Bombay, who states, "We are interested to learn of the excellence of your journal."

Mr. H. A. O'Connor of the United Artists Corporation, Calcutta, offers congratulations "On your very attractive paper". The general manager of Universal Pictures Corp. of Bombay, also compliments the India film publication on its interest and attractiveness. Editors, managers of theatres, join in the praise, to which we add the voice of The Canadian Moving Picture Digest, which is inspired to surprise and pleasure in the material found in "Sound and Shadow".

Incidentally, our readers may wonder in what way, India, by way of Film Interest, relates itself to Canada, and we take this opportunity of reiterating a statement we made several years ago, that Canada is the contact for British film production with the U. S., and the contact for American film production with the British Empire.

If the Industry of Films on both sides of the Atlantic will pause long enough from its "merry-go-round", to figure out the value of our statement, Canada will take on its right pro-

portions, as the "strategical" point, a bit of the Rock of Gibraltar complexion, in relationship to the British and U. S. Film Industry!

ACABLE from the Bombay Motion Picture Society of India, to the Ottawa Imperial Conference, is significant: "Motion Picture Society of India requests Indian delegates to safeguard interests of Indian Film Industry."

In the issue of June, 1932, there is an article, "Imperial Film Quota", by Filman, in which the writer discusses the position of the British Film Industry in relationship to Quota regulations and the Imperial Economic Conference.

The writer of the editorial in "Sound and Shadow", appears to be of the opinion that British films have evidently not been subjected to unfair competition; and that this reason cannot be advanced for Quota provisions. He states, "So far as the question of competition is concerned, it is not as unfair as it is alleged to be, will be evident from the two recent judicial pronouncements made in the United States Circuit Court of Appeal and the Canadian Federal Court. After protracted hearings and the examination of a mass of evidence, it was held that there was a lack of monopolization in the American distributing arrangements. Again the recent arrangement by which "Pat" Powers, head of an important American distributing organization has undertaken the exhibition of films produced by the B.I.P. in American theatres fully confirms the judicial opinion that the unfair competition referred to is only a bogey conjured up by the British industrialists.

"In the face of these conclusive evidences, the two reasons advanced for the imposition of a quota system seem very untenable. What then is the cause of the British Government's and English traders' interest in film matters? We have a shrewd suspicion that the real reason is one of trade, for it is held that the trade follows the films as it did the flag of old."

The writer continues to argue that what the British producer requires is not Quota protection which he claims will "injuriously affect its onward march", meaning the onward march of British production, but competition. "Competition will give British producers that initiative, perseverance and skill which will make their productions challenge comparison with those of any other country."

INDIA, in the editorial referred to, advocates reciprocal arrangements between England and India in respect to an interexchange of their respective films: and further advises Government support in India, by way of a Quota, to stimulate an Indian Film Industry, which is not more, nor no less, than a case of "every man for himself", — and who shall say that this "protectionist" policy is embodied in that paramount vice of vices, namely Greed, providing the self-preservation theory does not send out its tentacles of Protection,

(Continued on page 9)

**Canada makes Drama History, Festival of Amateur Art to be Dominion-wide.
Patronage of His Excellency Lord Bessborough**

1932-33

Majestic PICTURES

"The Crusader"
"Hearts of Humanity"
"The Phantom Express"
"The Unwritten Law"
"The Warning"
"The Comeback"
"The Price"
"The Bride of the Monster"
"Night Watch"
"The Parrot Talks"
"Queen of Chinatown"
"Cornered"
"Tragedy in the Air"
"The Verdict"
"Husband Hunters"
"Buried Alive"
"Air Patrol"
"Borrowed Finery"
"The Juggernaut Express"
"After Midnight"





EVELYN BRENT



WILLIAM COLLIER, JR.



SALLY BLANE



ZASU PITTS



CONRAD NAGEL



WARNER OLAND



LOIS WILSON



CHARLES BICKFORD



ANNA MAY WONG

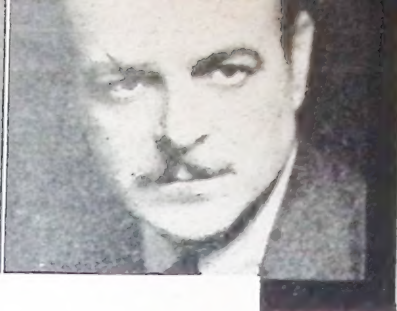


BILLIE DOVE



TOM DOUGLAS





YRNA LOY LOWELL SHERMAN



PAUL LUKAS



BENNY RUBIN



LUPE VELEZ



ADOLPHE MENJOU



LILY DAMITA



ANNA MERKEL



ROSCOE ATES



DORIS KENYON



RICARDO CORTEZ



LILA LEE



VICTOR McLAGLEN



• The outstanding stars, whose portraits are reproduced on this page, are typical of the players who will head the casts of all Majestic Pictures.

• Wilson Collison, Olga Printzlau, Edward T. Lowe, John Krafft, Earl Snell, J. Francis Natteford, Jack Townly, Bernard Hyman, Sarah Y. Mason, Li Young Sen, and Norman Houston are among the well-known authors who will write Majestic's screen plays.

• Emory Johnson, Christy Cabanne, Frank Strayer, E. Mason Hopper, and others of similar distinction will direct Majestic Pictures.

Chorus of Praise for Majestic Pictures



★★★★ "The Crusader"

Evelyn Brent, H. B. Warner, Ned Sparks, Lew Cody,
Walter Byron. Directed by Frank Strayer.

"No fans ever laughed louder at the wisecracks, or amusing situations in a picture than did these exhibitors. No fans ever commented more audibly on the action, nor expressed themselves more emotionally, in dramatic scenes than did these exhibitors . . . a splendid story, splendidly acted."

—Ray Lewis in *The Digest*

"The exhibitor has the advantage of saleable names of long standing, a well-handled and meaty dramatic situation and good performances . . . Ned Sparks, sharp tongued and bitter, in a rich characterization as the reporter . . . The work of Sparks is responsible directly for most of the dramatic force in the film but he is ably assisted all the way down the line."

—*Motion Picture Herald*

"The cast has plenty of saleable names and the production is well mounted . . . Ned Sparks can do a good tough reporter."

—*Variety*

"An engrossing story that achieves good results through the performances of principals, settings and close attention to production values . . . A good cast doing fine work throughout."

—*Motion Picture Daily*

"Thoroughly fine entertainment, good story, excellent direction and strong, well-balanced cast . . . This is engrossing drama . . . The picture starts out with a bang . . . It is one of the outstanding independent productions of the year."

—*The Film Daily*

"This picture has action, suspense, and comedy. Aside from that there is deep human interest . . . Direction, acting and settings are of high standard . . ."

—*Harrison's Reports*

★★★★ "Hearts of Humanity"

Jean Hersholt, Jackie Searl, J. Farrell Macdonald,
Claudia Dell, Charles Delaney.

Director, Christy Cabanne. Author, Olga Printzlau.

"East Side melodrama concerning two kids built as tear-jerker with good old hokum. This is a variation on the 'Abie's Irish Rose' theme . . . Photography, Okay."

—*The Film Daily*

"There is deep human interest in this picture. It has good comedy, in addition to excellent performances. Several of the situations are filled with pathos. Suitable for children."

—*Harrison's Reports*

"A human interest plot with a definite appeal. Fine character studies. Family. Very good."

—*Motion Picture Herald*

"Something to be proud of."

—*The Exhibitor*

"It brought tears to the eyes of many and seemed to be highly interesting."

—*Motion Picture Daily*

★★★★ "The Phantom Express"

Written and Directed by Emory Johnson.

With J. Farrell Macdonald, Wm. Collier, Jr.,
Sally Blane, Hobart Bosworth, Robert Ellis.

"It's loaded to the last car with the kind of audience appeal that makes the money click on the box-office window."

—*The Hollywood Reporter*

"Replete with action from start to finish, this picture is a thrilling mystery drama of railroad life."

—*The Hollywood Herald*

"Mister Exhibitor, book this one by all means and save yourself a headache from a lot of those so-called major studio specials."

—*The Hollywood Filmograph*

"Railroad melodrama has novelty climax to explain mystery plot. Direction, satisfactory. Photography, good."

—*The Film Daily*

"The kind that audiences like to cheer and applaud."

—*The Exhibitor*

"A good railroad melodrama. It holds the interest. The closing scenes are exciting. There is a pleasant romance. Suitable for children."

—*Harrison's Reports*

EMPIRE FILMS LIMITED

MONTREAL
WINNIPEG

Head Office: TORONTO
VANCOUVER

ST. JOHN
CALGARY

Pat Powers Claims Contract Breach Stops B.I.P. Sales U.S.

John Maxwell Reported Sailing for America

DURING Arthur M. Dent's visit to America the latter part of last year, a deal was negotiated with Pat Powers, whereby Powers was to distribute the British International Pictures in the U. S. Exchanges were opened by Powers and shipments of pictures followed a visit of Powers to London, England, where the deal was apparently definitely closed. It appeared that B.I.P. was set for American distribution, for anyone who knows Pat Powers in this Industry, and who doesn't, knows that Powers is not parting with any "dough" that does not look like a multiplication table on its return to him.

Following the legal action introduced by Ray Lewis and British International Films of Canada Limited, against British International Pictures Limited and British International Pictures (Export) Limited, the distributing arrangements for B.I.P. in Canada is alleged to have ceased; and now the Pat Powers disagreement with B.I.P. pictures in the U.S., so it is alleged.

Both B.I.P. and Pat Powers claim that there is a possibility of coming to a mutual understanding, but in the meantime there are apparently "no sales"; and just at an interesting time which had excellent possibilities for B.I.P. in the U. S.

Information from B.I.P. is to the effect that Mr. John Maxwell, will sail for America in an effort to bring about the desired business harmony.

Powers is reported to have bought out the B.I.P. American company giving \$25,000 as a payment of cash on the deal; and three notes for \$25,000 each, making a total of \$100,000. It is interesting to make a casual comparison with this deal and the deal alleged to have been put through with Ray Lewis, the latter paid £2,000 cash payment on the agreement and is alleged to have agreed to pay a further payment of £8,000 for an exclusive Canadian franchise covering Canada. The formal contract as presented for acceptance by B.I.P. to Ray Lewis, specified that within a period of approximately ten months Ray Lewis was required to pay an additional £10,000; and covering a period of five years, the arranged time of the franchise, she was to make advance cash payments at the rate of £10,000 a year, totaling advances in cash of £50,000 in cash advance payments, approximately \$250,000 for a territory which covered about 1,000 theatres. Powers deal was \$100,000 for a territory covering a population of 125,000,000 people, and covering about 20,000 theatres, seating capacity 11,000,000 and an attendance of 90,000,000 persons weekly. The population of Canada is approximately 10,000,000.

Incidentally the cash advance payment for Canada of approximately \$250,000 was only a start-off in the required cash advances. The deal is alleged to have necessitated advances for prints, duty, sound rights, etc.

In respect to the American deal, October 1st, 1932, found two notes payable to B.I.P. due, one alleged to have been signed by Pat Powers personally and the other by Pat Powers Film Company. Powers alleges breach of contract and is further alleged to have refused to make the payments due on these notes.

Recently Harry Lewis, attorney, sued British International Pictures alleging \$4,415 due for legal fees. He received judgment in his favour and subsequently attached a number of negatives and films of B.I.P. in New York. Shippers for B.I.P. were notified to hold up further shipments due to be delivered to Powers. This move is alleged to have given Powers his reasons for not meeting the payment of notes, Powers claiming that he had already invested \$25,000 in advance payment and approximately \$25,000 in business preparation; and until such time as matters were definitely cleared up he would invest no further.

Similar situation developed on the Ray Lewis B.I.P. deal, Ray Lewis agreeing to make a payment of £8,000 when a formal contract, substantially the same as the former Canadian contract, and giving her an exclusive Canadian franchise for a period of five years, was signed by Ray Lewis. It is alleged by Ray Lewis and British International Films of Canada Limited that the contract submitted by B.I.P. was not substantially the same as the former Canadian contract and did not give her the exclusive Canadian franchise as was agreed upon when Ray Lewis made the initial advance payment of £2,000. She therefor refused to make any further payments to B.I.P. Incidentally other cash advances of approximately \$4,000 had been made to B.I.P. by Ray Lewis covering print costs, etc., and in addition organization and business expenses relative to the establishing of distribution exchanges in Canada.

Ray Lewis and British International Films of Canada Limited also allege various other differences, some of which are similar to the charges as alleged by Pat Powers. For instance, Pat Powers alleges that B.I.P. gave him a number of poor pictures almost impossible to distribute. This difficulty with B.I.P., was the first to appear in the deal with Ray Lewis, who alleged that of the twenty selected pictures which she was forced to take on her agreement, B.I.P. gave her eight which Regal Films had refused on its former contract with B.I.P., Regal alleging that these were inferior product.

Powers is further alleged to have stated that B.I.P. would not co-operate with him in the making of a better type of picture and that he had been informed that the recording was R.C.A., whereas he is alleged to have stated that the recording was of an inferior make.

Powers is alleged to have other grievances, but is reported as preferring to "pull out" of the deal rather than go on under the circumstances.

Ray Presents

(Continued from Page 4)

so that in preserving itself it saps the life of those who may be in the way of its "self-preservation".

This leads us to make an issue of the theory of self-preservation, by way of determining whether to preserve oneself, would be a valid reason for increasing the material properties one has acquired for "self-preservation", thereby taking on additional responsibilities and liabilities, which we catalogue as our own, and therefor in need of "self-preservation".

It is a controversial topic, as are all topics which relate themselves to Man and his needs, by way of "self-preservation", and if we could follow the argument, we might discover through the "splitting of hairs", and "atoms", that Man needs only those things which preserve his body in health, which preserve his mentality, and which increase the spiritual attributes of the Quality of his Soul. All else is, as King Solomon so wisely said, "Vanity!"



Mrs Katharine Brady, widow of John Brady, Toronto, passes away in her 76th year—six sons survive



Show Business



Empire Films Appoints St. John, Manager

FURTHER progress has been made in the organization of Empire Films Limited in the appointment of Ernest A. Whelpley as manager of the St. John branch of the new film distributing company, the head office of which is at 277 Victoria Street, Toronto. The new manager, and his wife, both of whom are natives of St. John, left Toronto on Friday to take over his duties.

Ten Years Film Experience.

Mr. Whelpley has been engaged in the Motion Picture business for the past ten years, having had experience in Montreal and Toronto as well as the Maritimes. He resigned from Regal Films Limited, with whom he had been identified for the last four years, to become associated with Empire Films Limited. Previous to his Regal connection, he had been with Canadian Universal. His present move comes in the nature of a well-deserved promotion as this is his first appointment as a branch manager.

Mr. Whelpley undoubtedly will receive a cordial welcome back home by his many friends and business acquaintances in the Maritime Provinces. Incidentally, Walter Golding, well-known theatre man of St. John, is an uncle of Mr. Whelpley.

Empire Films 70 Features.

Great pleasure was expressed by Mr. Whelpley over his selection as the St. John representative both because of his return to his native city and because of the scope afforded within the organization of Empire Films Limited. This company has secured the exclusive Canadian contracts for 70 features for the 1932-33 season, including the product of Majestic Pictures Corporation, British International Pictures Limited, Associated Talking Pictures Limited and Mayfair Pictures Corporation. The list of 26 British films is headed by the musical special, "The Maid of the Mountains", which enjoyed great success as a stage show on tours across Canada several years ago.

The manager of the Montreal branch of Empire Films Limited is Sam Jacobs who was formerly in charge of the office of Ideal Pictures Limited which has been absorbed by Empire Films. Incidentally, B. F. Lyon, General Manager, spent the past week in Montreal to discuss details of the new product and the new Canadian organization with Mr. Jacobs.

(Special to Digest from Winnipeg)

Regina police got an exceedingly hostile reception from the Gottselig family when they raided their farm, October 14, to secure evidence on the kidnapping and robbery of H. A. Bercovich, manager of the Metropolitan Theatre, Regina, Sask. This was revealed in court in Regina October 18 when John Gottselig appeared charged with obstructing police. The case was remanded until October 24.

According to evidence given, three sons, a daughter, and a mother, members of the Gottselig family, threatened police with firearms.

The alleged encounter took place when Mounted Police executed a search warrant on the Gottselig farm, located near the place where Mr. Bercovich told police he was held by three armed men on the night of October 13, following a kidnapping at the point of a gun at Bercovich's home.

Bercovich was taken to a field east of the city, held there under armed guard, and then forced to return to the city to open the theatre safe from which the robbers took \$399.

The theatres of Canada now have the highest rating of any class of property in respect to fire risk, according to a report of J. Grove Smith, Dominion government fire commissioner, Ottawa.

Report shows that during the past year the loss incurred by 19 film fires in 820 picture theatres amounted to only \$4,300. The theatres represented a property value of \$45,000,000 and, in the aggregate, they used 546,000 miles of film — almost 3,000,000,000 feet.



W. M. GLADISH

Whose appointment as Advertising Manager of Empire Films Limited is announced. He is well known by many exhibitors and film exchange men throughout Canada.

There will be no film society for Winnipeg, the Hon. D. L. McLeod, of the Manitoba government, having ruled that it must meet the same conditions as a public theatre.

The Winnipeg Film Society, patterned after similar associations in larger cities on this continent, consisted of a membership of 200 persons who hoped by means of private screenings to see some of the pictures which have had European runs in the past five or six years, but which, because English versions have not been made, or because they lack popular appeal, would not otherwise be accessible in Winnipeg at the theatres.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Second week for the Metro-Goldwyn-Mayer feature, "Smilin' Through", with Norma Shearer and Frederic March, directed by Sidney Franklin.

UPTOWN—Manager Tom Daley — "Jack's the Boy", a Gaumont-Gainsborough picture, with Jack Hulbert, Cicely Courtneidge, and Winifred Shott.

IMPERIAL—Manager H. V. Knevels — A Warner production, "One Way Passage", with William Powell and Kay Francis. Directed by Tay Garnett.

TIVOLI—Manager M. J. Doyle — Jack Oakie and Aline McMahon in the Universal picture, "Once in a Lifetime". Directed by Russell Mack.

SHEA'S—Manager Jerry Shea — "Madison Square Garden" with Jack Oakie and William Collier, Sr., a Paramount picture, directed by Harry Joe Brown.

Arthur J. Bernstein, 15, son of Jules Bernstein, Loew's Toronto, awarded the Edward Booth Memorial Scholarship for 1932, highest marks for pass matriculation. 14 first class honors

Round About the Studios

Gouverneur Morris on M-G-M Scenario Staff

Gouverneur Morris, one of the most famous novelists in America, has joined the ranks of Metro-Goldwyn-Mayer's screen writers. He has arrived at the studios to collaborate with Tod Browning on a new mystery story, as yet untitled, which the famous thriller director is to direct.

Morris, incidentally, is author of a novel which as a film production made history, "The Penalty" in which the late Lon Chaney made one of his greatest triumphs. Among his novels are "The Voice in the Rice", "Pagan's Progress", "The Goddess" and "The Wild Goose".

"Midshipmaid" Now In Production

At Shepherd's Bush there is now in production "The Midshipmaid", a Gaumont-British film version of the successful comedy by Ian Hay and Steven King-Hall. Albert de Courville is directing, the stars being Miss Jessie Matthews, Mr. Fred Kerr, and Mr. Claude Allister. The vast No. 4 stage has been converted into a battleship's quarter-deck for this comedy with a naval background.

H. B. Warner Added to Cast of "Son Daughter"

H. B. Warner, famous stage and screen actor, was chosen for the role of Sin Kai in "The Son Daughter", Metro-Goldwyn-Mayer's filmization of the David Belasco stage play. The character is that of a Chinese political leader in San Francisco enlisting aid for plans to set up the Chinese republic.

Final Editing on U.A.'s "Jade"

Walter Futter, producer of "Jade", which United Artists will distribute, left for Hollywood to prepare final editing of the picture for an early release. He will fly all the way to the Coast.

Futter came to New York about two weeks ago to confer with Al Lichtman, Vice-President and General Manager of U. A.

Another "Cohens & Kellys" Production

George Sidney, inevitable "Cohens and Kellys" partner of Charlie Murray, returned to Universal City last week in preparation for the next of the "Cohens and Kellys" series. It will go into production in November.

Jean Harlow to Star in "Nora"

"Nora", an original story for the screen by Anita Loos, will have Jean Harlow in the title role, according to announcement from Metro-Goldwyn-Mayer. Roland Brown, who recently finished "Hell's Highway", has been assigned the direction of the forthcoming film. Miss Harlow has just finished "Red Dust", in which she is co-starred with Clark Gable. Among her other pictures are "Red-Headed Woman" and "The Beast of the City".

Release Date Set for New Warner Production

According to Major Albert Warner, Vice-President in charge of distribution, "I Am a Fugitive from a Chain Gang", which is regarded by all critics who have seen it, as the strongest screen fare yet to come out of the Warner studios, will be released Nov. 12th, simultaneously in about 200 first run houses in key cities throughout the United States and Canada, on a Road Show basis at popular prices, with the greatest advertising and exploitation campaign the company has launched in three years.

La Cava to Direct Katharine Hepburn for RKO

To Gregory La Cava, who has just completed the direction of "Phantom Fame", co-starring Lee Tracy and Lupe Velez, has gone one of the prized directorial assignments at the RKO Studio.

He is next to direct "Three Came Unarmed", co-starring Joel McCrea and Katharine Hepburn, hit of "A Bill of Divorcement", according to an announcement by David O. Selznick, executive vice-president in charge of production. "Three Came Unarmed" is from the sensational novel of the same name by E. Arnot Robertson, noted British author.

"Magic Night" to Follow "Rain" at Rivoli

"Magic Night", the Jack Buchanan starring vehicle which United Artists will distribute, will have its New York opening at the Rivoli following the run of "Rain", it was announced recently by Al Lichtman, Vice-President and General Manager of U. A.

This means that the opening will probably be either a week from next Wednesday or two weeks from that date.

Ned Sparks in Majestic Production

Add Ned Sparks to the list of Canadians who have made good on the speaking screen.

Just in case you do not connect the name with the man, Ned Sparks is the fellow with the more or less mournful mien, not really good looking nor a matinee idol, who generally speaks forcefully — and sometimes adds emphasis by talking out of the corner of a rather generous mouth.

The fact that he was Canadian born and raised was discovered in connection with the current release in Canada of the first Majestic picture, "The Crusader", through the new distributing company, Empire Films Limited. Incidentally, he practically steals the picture from Evelyn Brent, H. B. Warner and Lew Cody by his bitter and sharp-tongued portrayal of a newspaper reporter.

Ned Sparks was born in St. Thomas, Ontario, and polished off his education by attending the University of Toronto. The Who's Who of film-dom says he worked as a railroader in St. Thomas during his vacations and started his business career as an engineer and surveyor. He had leanings towards the stage, however, and proceeded to New York where he appeared in productions with Alice Brady, Madge Kennedy and William Collier, Sr., eventually playing several engagements in Toronto, Montreal and other cities with the road companies headed by these stars.

Like many other stage players, Sparks headed for Hollywood and immediately caught on in pictures. Quite appropriately, his first screen appearance was in a photoplay called "The Big Noise". Since then he has been featured in 15 screen attractions over a period of three years. His characterizations are distinctive in both facial expression and voice but he also has a keen sense of the dramatic. In a recent review of "The Crusader", Motion Picture Herald, New York, accorded Sparks the following praise: "The work of Sparks is responsible directly for most of the dramatic force of the film". Variety said: "Ned Sparks can do a good tough reporter", which, in itself, is a rather paradoxical statement.

Ned Sparks recently visited his home town, St. Thomas, for a holiday but he was so much in demand by old-time friends that his plans for a real rest were shattered.

A comedy-farce based on a mythical broadcast from people living in the stone age will serve as a vehicle for Harry Jans and Harold Whalen, famous vaudeville team in the second "Colortone" musical short subject at the Metro-Goldwyn-Mayer studios.

Oh Boy! What a Smash Hit!

... to Make Your Box Office Happy!

**SMASHING-
ATTENDANCE
RECORDS!**

**JACK
HULBERT**

**SOARS
TO GREATER
POPULARITY
AS LONDON'S
HAPPIEST
POLICEMAN**



Look! Praise!!

(Toronto Globe)

Jack Hulbert "does it again" at the Uptown this week in making the new British musical comedy film, "Jack's the Boy", a worthy successor to "Sunshine Susie" of happy memory. Cicely Courtneidge does a capital character part, Winnifred Shotter is an attractive heroine and the whole cast is excellent. There is action every minute, either exciting or laughable, and the whole picture is as good-humored, cheerful, amusing and bracing as "Sunshine Susie" herself. Here is a picture you must not miss, and you will want to see it more than once.

(Toronto Mail and Empire)

Jack Hulbert, the English comedian, made such a hit in "Sunshine Susie" that he has acquired a following all his own, and they will have just as much fun in watching him in "Jack's the Boy", this week at the Uptown theatre. Cicely Courtneidge, who is Mr. Hulbert's wife in real life, is also his companion in fun on the screen, and they make a clever and entertaining pair.

(Toronto Daily Star)

Dancing and singing his way into even greater popularity with Toronto motion picture audiences, Jack Hulbert, the British ace of fun, is at his humorous best in the witty comedy, "Jack's the Boy", which had its premiere Saturday at the Uptown theatre. The film abounds in funny situations and witty dialogue, and two new catchy songs are introduced, "The Flies Crawled Up the Window" and "I Want To Cling To Ivy". Cicely Courtneidge, London comedy queen, pairs up well with Hulbert.

(Toronto Evening Telegram)

The popular Jack Hulbert, whose singing and dancing was such a hit in "Sunshine Susie", bursts forth in a story of his own, "Jack's the Boy", at the Uptown this week, and it's a wow. As in "The Ghost Train", Jack is assisted in his fun making by Cicely Courtneidge, who, we'll wager, is one of the Empire's funniest. The two songs, "I Want To Cling To Ivy" and "The Flies Crawled Up the Window", have already become favorites with radio audiences. Don't miss "Jack's the Boy".

(Toronto Star Weekly)

Hurray! Whoopee and such like! Believe it or not, folks, I believe we have a worthy successor to "Sunshine Susie", and with our old "Susie" friend, Jack Hulbert, in the leading role. It is called "Jack's the Boy" and it is a rip-roaring comedy with songs. Always hilarious and always entertaining. Put this down as a picture you shouldn't miss!

Uptown, Toronto, Books It for a Week!
Held Over, Of Course, for Indefinite Run!

Another Winner in the Famous "Sunshine Group"

Distributed in Canada by Regal Films Limited